R E P O R T R E S U M E S

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GLEANINGS FROM A SUMMER INSTITUTE.

TWIN CITY INST. FOR TALENTED YOUTH, ST.PAUL, MINN.

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DESCRIPTORS- *ENGLISH INSTRUCTION, *HIGH SCHOOL CURRICULUM, *LITERATURE, *TALENTED STUDENTS, *TEACHING METHODS, GIFTED, COLLEGE HIGH SCHOOL COOPERATION, COMPOSITION (LITERARY), HUMANITIES, LITERARY ANALYSIS, RHETORIC, SPEAKING, SUMMER PROGRAMS, TEAM TEACHING, TWENTIETH CENTURY LITERATURE, WRITING,

IN THIS REPORT TO THE ENGLISH TEACHING PROFESSION, THE TWIN CITY INSTITUTE STAFF DESCRIBES ITS CURRICULUM EXPERIMENTATION WITH ACADEMICALLY TALENTED HIGH SCHOOL STUDENTS DURING THE SUMMER OF 1967. THE FOLLOWING COURSES ARE BRIEFLY DISCUSSED IN THEIR REPORTS--(1) COMPOSITION AND RHETORIC, IN WHICH THEORY AND PRACTICE WERE BALANCED, AND EXPOSITION AND PERSUASION WERE STRESSED, (2) HUMANITIES, WHICH WAS ORGANIZED AROUND TWO THEMES--"MAN THE HERO" AND "MAN AND THE GODS," (3) LITERATURE AND MAN'S SEARCH FOR COMMUNITY, IN WHICH MOTIFS OF ALIENATION, DESPAIR, AND THE SEARCH FOR A PLACE IN SOCIETY WERE EXPLORED IN CLASSICAL AND CONTEMPORARY LITERATURE, AND (4) LITERATURE OF PROTEST, IN WHICH THE NATURE OF PROTEST--WHAT PROMPTS AND EXPRESSES IT--WAS EXAMINED IN PLAYS, ESSAYS, NOVELS, AND POEMS. EACH REPORT INCLUDES AN OVERVIEW, A STATEMENT OF GOALS AND PURPOSES, LISTS OF MATERIALS AND EQUIPMENT USED, A PRESENTATION AND ANALYSIS OF THE STRUCTURE OF THE COURSE, DOMINANT TEACHING TECHNIQUES USED, SUGGESTED TEACHER-PREPARATION REQUIREMENTS, A STATEMENT OF THE IMPLICATIONS OF EACH COURSE FOR REGULAR SCHOOL PROGRAMS, AND BIBLIOGRAPHIES OF FILMS AND OF TEXTUAL AND BACKGROUND MATERIALS FOR BOTH TEACHERS AND STUDENTS. (JB)

GLEANINGS

FROM A

SUMMER INSTITUTE

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INTRODUCTION

In the summer of 1967, the Twin City Institute for Talented Youth brought together 329 academically talented students from more than fifty high schools in Minneapolis and St. Paul for study of courses of their own choosing. Their classes were taught by selected members of faculty in schools and colleges in Southeastern Minnesota.

Each class was nominally made up of seventeen students, though some were larger, and only one course was studied by the individual student for three and one-half hours per day. Each class had a faculty team made up of at least one master teacher of long experience and preparation-in-depth and of at least one assistant, a teacher of great promise but with lesser experience and preparation.

The Institute was organized with two purposes in mind:

1. Provide a varied enrichment program for academically talented students during the summer.
2. Serve as a laboratory for discovering and testing ideas on curriculum and instruction for use and adaptation during the academic year.

It is to the second of these purposes that this booklet of "Gleanings from a Summer Institute" is addressed.

The junior and senior high schools of the Twin Cities are marvelously varied in purpose, form, and organizational structure . And published material cannot honestly hope to advise universal and uninterpreted employment of ideas and strategies devised within something as different and favored as a summer institute. Each school, each faculty member must ultimately decide the relevance of these pages.

Yet, despite the desirable variety of the schools and the complexity of situations which might militate against use of the ideas contained in this booklet, every school has its share of academically-talented students for whom the ideas do have relevance.

The purpose of this booklet is a mutual sharing among faculties. With the exception of two persons, all members of the 1967 Institute faculty were practicing teachers in Twin City area high schools. Nearly all courses were considered by their authors to be, at least in part, experimental. Hence, these reports based on the faculty's summer experience were written after the teaching; and in a number of instances, the reports candidly report failure of this or that element of the course. No a tempt has been made to "sell" ideas. In the main, each curriculum report simply tells what was attempted, what was used and what happened.

The formal outline on which each report is based (though some teachers made necessary adaptations) is as follows:

1. An overview
2. Purposes
3. Materials and equipment used
4. Structure of the course
5. Dominant techniques and modes of teaching
6. Teacher preparation requirements
7. Implications for school programs
8. Bibliography, mainly for teacher background

Several reports contain appendix material including copies of worksheets, forms, and student bibliography which the staff members thought might be of interest and value to other teachers.

Some staff members have stated reservation about the possibilities for use of their course during the academic year, usually mentioning the unusual richness of materials and equipment available at the Institute or alluding to the unusual time block which made key activities possible, as reasons why the course would not be applicable to academic-year programs. Each principal and teacher reading the reports will have to make his own judgment about applicability since the staff member who wrote the report could not know all the potentialities in all of the schools. Imaginative principals, for example, through such means as modular scheduling or interim-semester courses or facilitation of cooperative agreements among the faculty can find the means for creating the long blocks of time needed in some of the courses tested in the institute.

The Institute hopes that this booklet will attain its purposes: to encourage discussion of the "happenings" of the summer Institute, to initiate experimentation with courses for able students, to assist staff in planning future courses, and, in general, to provoke discussion of new ways of meeting the potentialities of able students in Twin City high schools.

In essence, this booklet is the faculty's "report to the profession" in form and sufficient detail to attract the eye of the experienced teacher or administrator who has the wisdom to interpret and reflect on the significance of someone else's "happening" to his own situation.

As director of the 1967 Institute, I owe thanks to the summer faculty who prepared their curriculum reports in the midst of their teaching duties near the culmination of the summer experience. Without their cooperation and diligence, this booklet would not have been possible.

John C. Maxwell

St. Paul, September 1967

Dr. Harriet Sheridan, Carleton College
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Folwell Jr. High School

COMPOSITION AND RHETORIC

I. OVERVIEW

In a class entitled Composition and Rhetoric, two teachers, one on the faculty of a college (Carleton), the other from a junior high school (Folwell), met with seventeen students over a course of study especially designed to supplement, not replace, the curriculum of the regular school year.

Six students had just completed 9th grade, eight had completed the 10th, three had completed the 11th. The range in experience and accomplishment was considerable, as might be anticipated. The exceptions to this anticipation and the reasons for these exceptions can be derived from later portions of this report. All students received largely the same instruction, though later in the course the instruction became more individualized in the form of conferences and special assignments to suit each student's needs.

The subject matter balanced theory and practice. The theory came from the classical rhetoric of Aristotle, Cicero, and Quintilian, and from the modern rhetorical comment of Weaver, Burke, Bryant, et al. Materials from semantics, language history and analysis, and literary criticism were used for clarification and direction at relevant points. In the practice of composition, a strong emphasis was given to oral forms, both in the analysis of convocation speeches and in the students' own performances.

The major modes of writing were exposition and persuasion, but time was set aside for students' choice in poetry, drama, short story. As constant, unifying factors, the class was asked to write daily in a "Book of Sentences" on set topics, and a portion of each class was spent examining rhetorical patterns and problems in mass media.

II. OBJECTIVES

The recognition of the pivotal role language competencies play in the whole educational process, the rediscovery of the usefulness of the classical system to organize and inform, and the modification and augmentation of the classical theory by modern theorists, by semanticists, by psycholinguists and students of verbal learning behavior, and by linguists, have shaped a substance and created a new urgency which is reflected in the increased national concentration on composition.

Chief goals: to make the act of composition conscious and creative; to provide structures to direct the solution of the broadest range of rhetorical problems, in fact to organize the thought process itself; to get students to care profoundly about searching out the truth of what they say and the form in which they choose to express this truth.

Secondary goals: to set up recurring problems students are likely to be asked to deal with in their academic careers; to expand their knowledge about language and rhetoric; to provide specific training in diction; to broaden their acquaintance with classic models; to get them into the habit of writing; to sharpen their critical powers as an audience for what they listen to and read.

Corollaries: to develop with the assistant teacher patterns and methods to increase her effectiveness as a teacher and her usefulness as a resource authority in this area; to make each student a kind of center of enthusiasm for composition in his own school.

III. MATERIALS AND EQUIPMENT

A course such as this can be run with minimal equipment. An overhead projector (with screen and transparency maker) is useful, though it has its limitations in that only a page at a time can be exhibited. Alternative is a thermofax or multicopier of some sort, so as to make copies of student themes available for discussion and correction. A tape recorder can be used to play back student discussions for the appraisal of the class.

We used the newspaper each day as a constant source of materials, and made occasional use of two texts, Eleanor Lincoln's Prose for Comparison, and Neil Postman's Language and Reality. In addition, we supplied materials of our own choosing. Actually, judicious collection of classic and workaday prose, and a selection of literary works of poetry and fiction would serve the purpose of the course. Lincoln's text has the advantage of being a "casebook" kind of collection which focuses on several rather than a single subject.

Each student was provided with a desk dictionary, and Webster's Unabridged (2nd International edition, as it happened) was placed in easy reach. Each student had a manila file to hold his writing, and a notebook for his collection of "sentences."

IV. STRUCTURE OF THE COURSE

The course was flexibly arranged. It had to be so for an array of reasons. First, although the students were upper level in general intelligence, their previous training and natural aptitude are significant factors in the teaching of a course of this nature. There proved to be a wide range among the seventeen students, from an uninspired 9th-grade performance by a 9th-grade student to college freshman level performances by 9th-graders as well as by 11th-graders.

Second, this was after all a post regular school year course, and the energy and devotion to duty of the students (not to mention of the so-called master teacher) varied somewhat, especially during the hot stretches.

Third, it is one thing to read and discuss, it is another more painful and exacting kind of thing to write. We could see no point in flogging dead horses, so when zest for writing flagged, we switched to some other activity for a while to avoid what we considered the worst of results, loss of enthusiasm for writing.

Fourth, the convocations* turned out to be ideally suited to our purpose since they presented a variety of speakers dealing with different aspects of the same significant subject. We took advantage, also, of the showing of the film "David and Lisa", and of a chance to join another class on a field trip to an urban-area project, each of which furnished us with a common subject matter for different types of written and oral composition.

Within this flexible system, a sequential pattern coordinating several systems was set up:

A. Systems from Classical Rhetoric

1. Invention, Arrangement, Style

a. Invention: Definition, both analysis and composition (to use the special classical terms here). Some specific subjects: description of Queen Elizabeth done from a picture exhibited before the class. After writing their own description, students read selections from Neale, Green, Strachey, Virginia Woolf, and others, dealing with the same subject. Minneapolis and

* Five convocations were held in the course of the Institute, in which speakers from several disciplines devoted themselves to the Institute theme: "The City: Problems and Prospects."

Megatown, reaction to an article by Russell Lynes in Harper's, and to John Gunther's "Inside London." The "Good Life" defined for two different specified audiences. The phrase was picked up after its repeated use in convocation speeches and discussed first as a problem in semantics.

Comparison and Contrast, closely allied to definition. Some subjects: An analogy for a city, making use of an essay by E. B. White, "Rediscovery". "David and Lisa" critiques involving a judgment of degree ("better than..."). Convocation speakers compared.

Relationship, particularly antecedent and consequent. Some subjects: An account of the field trip to the TCOIC: anticipation and realization. A news account with picture of the dethronement of Cassius Clay led to comment on his changed status.

The primary concern in this first concentration was developing students' skill in finding things to say. This proved to be a major concern on the part of the students themselves, in spite of their high level of creative capacity.

b. Arrangement; varying patterns for the same subject, the problems increasing in complexity, e.g., a restatement of a newspaper article to produce a different emphasis. A description of the site of the TCITY for a brochure and for a curious friend; a description of the students' own room, in a spatial pattern and in an "essence" pattern; etc.

c. Style: this was a constant consideration, but the emphasis shifted from vocabulary expansion and diction, with excursions into etymology and semantics, to sentence structure with some analyses of works by Darwin, White, Dylan Thomas, etc.; to the use of such figures of speech as metaphor, understatement and overstatement, parallel construction, inversion, and so on.

2. The five parts of the classical model for an argument; constant reference was made to this, and the scheme for the whole was described and discussed in detail about a third of the way through the course. This gave us then a systematic approach by which to measure convocation speakers.

B. Constant factors: ethos, pathos, logos

1. the nature of the speaker. At the very outset, students were asked to introduce themselves so as to give us all a sense of their individuality. They were shy and hesitant at first, as well they might have been. We came back to this again through a set topic they proposed themselves for the "Book of Sentences," namely "Who am I?". I don't think they found the answer in six weeks, but they were at least consciously aware of the difficulties of honest and controlled self-expression.

   We took the subject up after awhile under the rubric "ethos" and analyzed its force in the convocation speakers and in written models, as well as in the students' own work.

2. almost simultaneously we took up the nature of the audience since the initial introductory procedure gave some sense of the class in this role. Class comments on each others' works strengthened this sense, as well as analyses of the effectiveness of convocation speakers in judging the nature of their audience. This second aspect was reinforced by assignments to write on the same subject for different audiences, and to write to inform, to affect attitudes and feelings, to convince.

3. the nature of the subject and the effectiveness of arguments. This came most intensively at the end in the final exercises in oral composition on three controversial subjects chosen by the students. We laid out alternative plans for speeches (subjects: Is there a right to riot? Since birth control is an answer to the population explosion, why are there objections to it? Should formal schooling be carried on through the whole year?) and set up a three-stage development: -1- a statement of position; -2- listening to rebuttals; -3- a restatement of position which anticipates rebuttals. Further considerations -- the value of statistics and forms of authority.

C. Modal progression

1. forms of exposition led into persuasion
2. diagnostic exercises at the beginning helped determine where the class and each student needed intensive instruction. This led to exercises in special technical problems increasing in complexity

from restructuring separate sentences into dependent relationships; to paraphrasing a poem, stating its thesis, and describing its form; to analyzing a complex, symbolic work of fiction (Kafka's The Metamorphosis) according to the direction imposed by two different interpretations. Such five-finger exercises alternated with more creative forms chosen by the students themselves: set problems and free choice.

V. METHODS

A. Limited lecture and discussion at points of student interest in areas in which their backgrounds were uneven, such as the historical development of the language, sources of the vocabulary, the kinds of exhortation and peroration and other phases of rhetorical strategies, and so on.

B. Timed writing and leisurely take-home writing (voluntary). A substantial part of the course was occupied with in-class writing.

C. Class analysis of themes. This was particularly useful and exhilarating, especially as it was directed by the knowledge of the classical systems. The result was to produce constructive recommendations of alternatives rather than vague expressions of appreciation or distate.

D. Individual conferences. These were especially important to unlock the students' natural protective reserve. The Book of Sentences took on the aspect of a diary and as such exhibited strong interests and habitual patterns of thought and expression to the student as well as to the instructor.

I'd like to emphasize here the value of a free and unauthoritarian climate for a composition program, to encourage students to say what they really feel and think. We corrected technical errors as a matter of course, but our prime target was beneath the surface in incoherent, illogical, platitudinous thinking. We encouraged students to measure their attainment first by achieving clarity; second, variety; third, complexity. The focus was on making conscious choices amongst alternatives. Consequently, before we made any judgments about what a student had written, we asked him to explain his system, why he had chosen to begin in a particular way, what sequence he was using to arrange his material, and so on.

These questions had a wicked effect at first since evidently they were unexpected. They had ultimately the effect for which they were intended, though we occasionally heard some pretty ingenious arguments for passages of poor writing.

VI. TEACHER PREPARATION REQUIREMENTS

A teacher will feel a lot happier teaching composition if he has been trained in an advanced composition course which takes up the classical and the new rhetorics. He should know as well much more about the history of the language and about linguistics than he is likely to actually use in the classroom, but he needs to hold this knowledge solidly so as to adapt it to specific problems in composition as they crop up. I am amongst those who are not convinced that drilling a class in any one of the competing systems of grammatical analysis (of which the most useful for the teacher seems to me to be Chomsky's transformational analysis) specifically improves the ability to write. However, the teacher should know the systems in order to explain and demonstrate as problems develop within the class arising, for example, from latent content, or in connection with stylistics. Students are fascinated by the facts of language history, especially by etymological and semantic change, by the differences in standards of usage, and by dialect differences. The more their fascination with language is sustained, the more likely they are to want to become its masters.

VII. IMPLICATIONS FOR SCHOOL PROGRAMS

Admittedly, setting up a class precisely like this one would be difficult for a regular school program (daily three-hour sessions, for example, let alone the small class size and two cooperating teachers), but with some modification it can be done, and done to the profit of the whole English program.

The grade level range should be somewhat narrower, say two groups, one 9th and 10th, and the other 11th and 12th. Next, the class should be distributed over the week on a three class meeting system, rather than a daily meeting, for shorter class periods. Then, I would suggest more use of literature as a subject for composition, though by no means exclusively so, since literature for analysis or for stimulus gives a steady content along with its intrinsic interest. Our own

particular time scheme in a concentrated summer course made a heavy literature content less practical, since we wanted to keep home work at a minimum.

The course will probably be most satisfying as an elective, and could very well fit into a modular arrangement. It is well-suited for team-teaching, especially so, in fact. The burden of theme reading is lessened by distributing composition over spoken and written forms, by careful preliminary discussion and direction, by educating the class at the outset to serve as first readers, by reducing correction to specified points, and so on.

I am myself so convinced of the importance of a language-centered English curriculum that I would urge a modified version of a rhetoric and composition course as a requirement for low-ability students as well, though I think I would increase the use of spoken forms and the mass media in such a course.

VIII. BIBLIOGRAPHY FOR THE TEACHER:

E. J. Corbett, Classical Rhetoric for the Modern Student

Schwartz and Rycenga, Province of Rhetoric

D. Bailey, Essays on Rhetoric

M. Steinman, The New Rhetorics

D. Fogarty, Roots for a New Rhetoric

F. Christiansen, Notes Toward a New Rhetoric

Martin and Ohman, The Logic and Rhetoric of Exposition (revised)

H. Sheridan, Structure and Style

Hayakawa, Language in Thought and Action

Graves and Hodges, The Reader over your Shoulder

J. Sherwood, Discourse of Reason

L. M. Myers, The Roots of Modern English

H. Gleason, Linguistics and Modern Grammar

Sawyer and Lubbe, From Speech to Writing

Mr. John Dahl, Edina High School
Mr. Richard Scanlan, Edina High School
Assistants: Mrs. Mary Alice Finn,
North High School
Miss Nancy Shinn,
Cleveland Jr. High School

HUMANITIES

I. OVERVIEW

This course in the Humanities dealt with two essential themes, Man the Hero and Man and his gods. It was designed and taught by Mr. Richard T. Scanlan and Mr. John R. Dahl, both formerly of Edina High School and now of the University of Illinois at Champaign. Able assistance was provided by Mrs. Mary Finn of North High School, Minneapolis, and Miss Nancy Shinn of Cleveland Junior High School, St. Paul, Minnesota. The thirty-four students in the class, representing grades 10 through 12, came from the public and parochial schools of the Twin Cities. Basically the course was team taught using a wide variety of materials and techniques which are detailed below. The six weeks proved to be an extremely exciting venture for us and the quality of the students also proved that the schools of the Twin Cities are doing an excellent job.

II. PURPOSES:

The Humanities course was an adaptation of a one-year course designed by the two Master Teachers and Mr. Raymond Bechtle of the Edina High School English Department. Two years of detailed work, including one summer of intensive preparation went into the plan of this program. By intention the course represented an attempt to break down the compartmentalization of the various disciplines and instead combine pertinent information from the classics, history, art, literature, music, philosophy, religion, and the cinema. Life as we all know it is certainly a synthesis of these areas as well as many others. The central theme throughout the course was MAN. The specific objectives can be listed as follows:

1. to break through the subject oriented view of man as represented by the traditional, departmentalized, approach in the schools
2. to expose students to diverse kinds of stimuli
3. to show the relationship between these various types of stimuli, particularly as they affect man.
4. to get students to think about these relationships and the extent to which they play a part in their own lives

5. to seriously question preconceptions, prejudices, and biases
6. to encourage a kind of discovery learning in which key questions are constantly being asked, questions which in every age and for every man are pertinent.
7. to expressly utilize various types of film media, particularly feature films as an effective means of communication.

The nature of the Twin City Institute with its three hour time period per day encouraged experimentation to an extent virtually impossible in the school year. In the first instance, the prospect of having bright, highly motivated students for longer than one hour could be frightening; however, it provided us the opportunity to try many materials and techniques in new combinations. The variety of activities enabled us to get all the students involved and our plans were flexible enough so that changes could be initiated whenever necessary. (How wonderful it would be to teach in this manner in the regular school!) Needless to say the net result has been an extremely enjoyable experience for all of us as teachers, and the attendance record of the students leads us to believe that they shared in this enjoyment.

This was also our first real experience in team teaching, and we learned much. We came to the Institute with certain ideas, some of which were reenforced; yet during the course of the six weeks certain developments became manifest which we had not anticipated originally. Although we assumed that team teaching required kindred spirits, we quickly discovered that cooperation was essential not only in the planning stages but in the actual conduct of the class and the critique sessions which followed daily. The latter were extremely valuable. We adopted the practice of always being present when one of us presented parts of the program and during the discussion periods. We learned, for example, that the mechanics of conducting discussions in the large group sessions often prevented the teacher in charge from seeing certain developments in thought take place. Therefore, we involved all the teachers during key points of the discussion and particularly at the end.

III. STRUCTURE OF THE COURSE:

A. Part I: <u>Man the Hero</u>

Two themes were emphasized in the course as indicated previously. Briefly the plan followed was this. After an overview of the course and literally within fifteen minutes after the class assembled on the first day, the students were involved in writing a blue book theme on heroes. The purpose

was two-fold: to identify the student heroes, and to discover the criteria by which the students chose their heroes. The list of heroes was extensive as the subsequent small group discussions of the papers divulged. After reading their papers in a small group, the students reassembled in a large group to discuss their heroes and the qualities which each possessed. It should be emphasized that the identity of the hero and his heroic qualities was the work of the students and at no time did we impose any specific criteria upon the students as to what any hero should be like. In fact, the final analysis of the qualities possessed by heroes was entirely that of the students. The fact that this conclusion was their own and that it was not imposed by the adults was an education in itself to the students! The first day of class ended with an introduction to the Odyssey by Mr. Scanlan.

The second day of class was devoted to a viewing of the feature film, High Noon. After the presentation, the students were divided up into small groups which differed in composition from those on the first day and with new chairmen. Small groups were generally composed of eight or nine students. (The large group consisted of the entire group of thirty-four.) By the end of the six weeks, every student had had the experience of being a chairman at least once of a small group and in turn had to report the findings of his group to the entire class.

During the discussions on the second day the students worked at identifying the heroes in the film and the qualities each possessed. The list was now expanded and the discussions of who was and who was not a hero became lively!

Subsequent days were used to develop the concept of the hero using a wide variety of materials and techniques. The entire Odyssey was read and discussed. Three films on the Odyssey were shown in addition to the kinescope, Search for Ulysses. The text of the opera, The Girl of the Golden West, (Puccini) was read on one day and then the next day the students listened to the opera on record. It was very interesting to hear the reactions of the students to the musical presentation. The opera served to illustrate how the hero is treated in music as well as literature. The first week ended with a general discussion of the heroes viewed during the week, their qualities, and the list of criteria grew. Friday ended with the showing of the film, The Bicycle Thief.

In addition to the group discussions, students were asked to write short papers from time to time, for example, one was a comparison of High Noon and the Odyssey, one was an analysis of the heroic theme in The Bicycle Thief. Other films shown during the first weeks dealing with Man the Hero were Our Man Flint (James Bond type of hero), Boris Godunov, Antigone, David and Lisa, and Last Year at Marienbad. The House of Atreus was cast acted through by the students and seen later at the Tyrone Guthrie Theatre. The novel Crime and Punishment was read and Raskolnikov was tried in a court composed of the students. Music of Man of La Mancha was listened to by the students and part of one day was devoted to selections of heroic music brought in by the students. This was an education for the teachers!

All of the materials used were selected with a hero in mind in an attempt to show that there are many types of heroes who appear in many different times and situations. Most of the material worked very successfully, though we found that a shorter work or play might have been substituted for Crime and Punishment. After three weeks, based upon the materials used, the discussions and papers, the criteria for the hero was defined. It was concluded that "The primary consideration in determining whether or not a person is a hero is one's personal reaction to the heroic qualities in that potential hero."

The Heroic Qualities decided upon were as follows:

1. renders some service to those around him.
2. some sense of sacrifice
3. he has courage
   a. physical courage
   b. courage of his convictions
4. stands for the "good" or values which society respects
5. strong sense of self-respect (and thus comes respect and awareness of other people)
6. intelligence combined with courage and determination
7. endurance
8. nobility - one always acts as a man - he doesn't give in
9. strong sense of right and wrong

10. intelligence
    a. wide knowledge of the world
    b. craftiness, cleverness
    c. ability to meet any situation
    d. curious
    e. seeks adventure actively
11. efficient
12. keeps his "cool" - he's involved but not involved (i.e., he's involved but still objective)
13. has the best of both worlds
    a. Epicurean - hedonist - pleasure
    b. Spartan - mental and physical powers
14. the hero may make a mistake if he recognizes it and overcomes it

It should be emphasized once again that this list of criteria was one that the students developed themselves and in no way were any of the criteria overtly imposed on them.

B. Part II: Man and His Gods

(This portion of the humanities followed the techniques outlined in Part I. Only the idea-structure is given here.)

1: Exploration of organized religion.
   a. Religions in western civilization as represented in our Humanities class.
      1) Brought out through papers on "This I Believe".
      2) Various religions represented: Lutheran, Catholic, Unitarian, Judaism, Disciples of Christ, Morman, Society of Friends, Baptist, Methodist, Evangelical United Brethren, Congregationalist, several with no religious belief.
   b. Major non-western religions. (Text: What the Great Religions Believe)
      1) Hinduism
      2) Buddhism
      3) Islam
2. Through discussion the students worked out the following definitions of God, faith and religion.
   a. God: Perfect Being, superior Being, all-knowing, all-just, the center

of religion, man's link with the infinite, connected with life, created us, gives us a center.

b. Faith: Belief and trust without definite proof; belief and acceptance without proof, acceptance and consequent trust in something that can't be explained.

c. Religion: something around which one's life is centered; a set of beliefs which motivates one's life; communication between man and some sort of god; search for purposes in life; belief in something above yourself that influences your life and behavior; how your life is affected by your beliefs; ideas you have faith in; devised by man as a way for man to center his ideas on God; devised by man as a way to explain what he doesn't understand.

3. Exploration of the ethical implications of our religious beliefs. (How do our religious beliefs help us to make important decisions of right and wrong in our life?)

a. The majority of the class found that religious "rules" as such do not apply directly to the ethical problems of our life. That either religious rules are not getting through or that they are not pertinent.

1) Most churches would say that cheating is always wrong. Most of the class said that cheating is wrong sometimes, but not always.

2) Churches would say that lying is always wrong. Most o the class said that lying is wrong sometimes, but not always.

3) Churches would say "Honor your father and mother." Most of the class said that it was all right to disobey your parents sometimes.

b. General conclusion: Most of the class seemed to say through this analysis that in each particular situation a decision has to be made on the basis of that situation. Religious rules may be in the background, but they don't have immediate impact on the situation, and they can be broken if the situation demands it.

4. Reason as god.

a. We read three dialogues of Plato and Aquinas' Proofs for the Existence of God.

b. We saw that Socrates believed that
   1) reason can lead to the good life.
   2) it's not living that matters, but living rightly.
   3) it is how a person's beliefs affect his everyday life that matters. To have "reasonable" or "logical" beliefs and to live consistently with them.
   4) the gods existed and the soul was immortal, and this could be arrived at through reason.

c. We examined Aquinas' five rational proofs for the existence of God.
   1) Prime mover
   2) First cause
   3) Existence
   4) Hierachy of order
   5) Design

   We saw that each of these arguments can be countered. Man in the 20th century is not so trusting of God as was Aquinas.

5. The irrational as god.
   a. We examined Heraclitus who maintains that it is the tension between the concrete and the eternal that is real. It is experience as it happens that is important. Through constantly changing experience against the background of the unchanging we can gain a sudden insight into the true nature of reality or "god".
   b. We examined and wrote Haiku poems which are based on the same assumption.

6. Other gods.
   a. Since advertising should begin with what people believe in and hold as important, we examined a random selection of ads to try to arrive at some of the values important to our society. Here are some of the ones we found:

   money conscious; time conscious; superstitious; dependent on the opinion of experts; great importance placed on material things; eliminate pain; reliance on others' opinions; liked food; in a hurry; science was god; everything had to be proved; future-oriented; striving for the best; competitive; troubled; worshipped luxury; comformists.

b. Behind these values are myths which society accepts. After an analysis of what myths are, we found these to be some of the ones current today:

1) It is better to be young than old.
2) Science gives all the answers to life.
3) Competition is better than cooperation.
4) It is best to judge the effectiveness of an action by whether it is successful or not.
5) Trust in the experts and not in your own judgment.
6) Happiness is physical comfort.
7) Success is having much money.
8) Society is progressing; the future is bright.

7. Knowledge as god.

a. In The Seventh Seal (film) we saw how the knight's search for definite knowledge of God cut him off him his fellow man, made him insensitive to their suffering.

b. In Marlowe's Faustus we saw that Faustus' desire for greater knowledge led him to hell.

c. The problem arose: Should adults have accesss to all knowledge? The majority of the class said yes. Should young people have access to all information? The majority of the class said no. When do "young people" become "adults"? The majority of the class said 16.

8. The devil as god.

a. In Faustus we found that F. had substituted other values (personified by the devil) for his god. We found these to be: power, infinite knowledge, wealth, prestige, status, pride, physical pleasures.

b. In Don Juan in Hell we saw a different view of the devil. He is a sophisticated gentleman who loves beauty, music, art. He is a romantic. Heaven on the other hand faces reality. It looks the facts in the face; it takes the romance out of life. What are usually thought of as the good things of life are here placed in hell. The movement between heaven and hell is open.

c. The play, No Exit, is a much different view of hell. We found these contrasts with Don Juan:

Don Juan	No Exit
Imaginary	Life itself (hell on earth)
Traditional	Uncommon
Freedom to move	Limitation of movement
Located down	Located up

d. We gave our own definitions of hell: other people; alienation of self; withdrawing from other people; doing what your conscience says is wrong; everything you hate; man himself; a state of mind; realization of failure; a lack of God; eternal mental torture; indecision; solitary confinement.

9. Existence as god: the existentialists.
   a. Through Sartre's No Exit and The Flies and through Weiss' Marat/Sade we examined some of the ideas of the existentialists.
   b. We explored the concept of freedom.
   c. We examined the concept of alienation.
   d. We explored the notion of life itself as god or devil.

10. Science as god.
   a. We used Shaw's Don Juan in Hell as an introduction. We had a guest lecturer (Mr. Belk) on C. P. Snow's Two Cultures and saw the film, The War Game.
   b. We came to the conclusion that the Humanities are equally as important if not more so than the sciences. The sciences help us to live in physical comfort, but the Humanities show us how to live rightly.
   c. The War Game showed how scientific discoveries can be used in an evil way.
      1) Things are not evil in themselves (although there is some question about the bomb). It is how men use them.
      2) The scientist cannot cut himself off from the moral responsibility for his discoveries.
      3) Thus for most scientists it appears that a value system is equally as important as scientific knowledge.
      4) Science should be considered as the servant of men and be ruled by him.

11. The "new theology"
   a. We examined the radical "death of God" theology.
   b. We examined the new trends in more conventional theology.

FACILITIES:

At Murray High School we had the use of two classrooms with an office in between the two rooms. One of the two classrooms was larger than the other and was used for two groups during small discussions and for the large discussion groups. Films were also shown in this room. It would be extremely helpful if this course was to be team taught in the schools to have adjacent quarters such as this, for during the conduct of the course there was need for periodic movement from one room to another.

TEACHER PREPARATION REQUIREMENTS:

Anyone interested in teaching such a course should first of all be vitally interested in the humanities, well read, conversant with art, music, literature, philosophy, and one who is interested in films. To our knowledge, no college or university specifically trains teachers to teach the Humanities per se, however, it is hoped that this deficiency might be overcome in the near future. Teachers with extended work in the classics, history, English, art or music, might welcome the opportunity to work on such a course. The potential for such a course is limited only by the imagination of the teachers involved.

IMPLICATIONS FOR SCHOOL PROGRAMS:

Providing one has interested and qualified staff this program has tremendous possibilities for the schools. A necessary prerequisite is time for the planning execution, and evaluation. It should be preceded by at least a year's planning by the teachers involved and from our experience this summer, we would heartily recommend a two hour block of time for the course to be used at the teachers' discretion. We feel this course could serve as an elective or in lieu of a year of social studies or English.

MATERIALS AND EQUIPMENT:

The use of feature films was an integral part of this course and added a dimension which kept student interest at a peak throughout the session. It was our experience that the students developed a kind of visual literacy also which should make them much more discriminating in their future viewing. This experience also demonstrated that such films can be one of a teacher's most valuable teaching instruments

in the Humanities course. The following list of films used with their attendant costs indicate that this is one of the higher cost items of the program, however, we firmly believe that the results more than compensated for the costs. Also note that the books used were paperbacks.

TEXTS FOR THE HUMANITIES COURSE:

1. The Odyssey, trans. by Robert Fitzgerald; Doubleday Anchor; $1.45
2. Crime and Punishment, Bantam, 60¢
3. House of Atreus, University of Minnesota Press, $1.25
4. Sophocles, Dell Books, 60¢
5. Why So, Socrates, I. A. Richards, Cambridge University Press, 75¢
6. No Exit and Other Plays, Sartre, Vintage Books, $1.45
7. Faustus, Marlowe, Washington S uare Press, 60¢
8. Man and Superman, Shaw, Bantam, 50¢
9. What the Great Religions Believe, Joseph Gaer, Signet Books, 60¢
10. Two Cultures, C. P. Snow, Mentor, 60¢
11. Honest to God, John A. T. Robinson, Westminster Press, $1.65

FILMS FOR THE HUMANITIES COURSE:

1. High Noon - Brandon Films - 85' - B&W - $20
2. The Odyssey, Parts I, II, III - U. of Minn. - Color - 30' ea. part - $27
3. Search for Ulysses - U. of Minn. - 55' - Color - $18
4. The Bicycle Thief - Brandon Films - 87' - B&W - $45
5. Our Man Flint - Films Incorporated - 107' - Color - CS - $50
6. Boris Godunov - Brandon Films - 105' - Color - $45
7. Antigone - Audio Film Center - 88' - B&W - $65
8. David and Lisa - Continental 16 - B&W - $67.45
9. Buddhism - U. of Minn. - 16' - $3
10. Hinduism - U. of Minn. - 16' - $3
11. Islam - U. of Minn. - 16' - $3
12. The Seventh Seal - Janus Films, Inc. - 96' - B&W - $102.40
13. The Prisoner - Institutional Cinema - 91' - B&W - $20
14. The World of Apu - Brandon Films - 103' - B&W - $50
15. The Magician - Religious Film Libraries, 122 West Franklin Ave., Minneapolis - 13' - B&W - $7
16. Neighbors - Minneapolis Public Library - 13' - Color - Free
17. The War Game - Contemporary Films - 50' - B&W - $75
18. Last Year at Marienbad - Audio Film Center - B&W - 93' - $65

Mr. Bart McDonough, Marshall High School
Assistant: Mr. Daniel Krueger, North High School

LITERATURE AND MAN'S SEARCH FOR COMMUNITY

I. OVERVIEW

The aims of this course were to show motifs of alienation, inability to communicate, despair and pessimism, and the individual's search for a place in society as reflected in literature. More specifically, these motifs are: man's growth to maturity, man's need for community, man's need to love, man's escape from reality, and man's search for meaning. As an example: under man's need for community, various aspects of the family in literature were examined. A study of the family quarrel and its treatment by Aeschylus, Sophocles, Albee, and others proved valuable variations on this theme.

This course was offered to seventeen 9th, 10th and 11th graders. Our class was ungraded.

II. OBJECTIVES

The objectives of the course were to develop and strengthen several skills. The student should learn to read more critically, communicate ideas more accurately, and listen more reflectively to the opinions of other students.

In examining the literature assigned, and through the interchange of ideas with other students, they should become more perceptive in dealing with human problems but also they should learn to understand themselves much better.

III. MATERIALS

Basic Texts

Oedipus the King	Sophocles
Oedipus at Colonus	Sophocles
Antigone	Sophocles
Death of a Salesman	Miller
King Lear	Shakespeare
The Myth of Sisyphus	Camus
The Crucible	Miller
Zoo Story	Albee
American Dream	Albee
The Edge of Sadness	O'Connor
The True Believer	Hoffer
The Art of Loving	Fromm
The Loved One	Waugh
Agamemnon	Aeschylus
The Libation Bearers	Aeschylus
The Eumenides	Aeschylus

Basic Texts (contd.)

Three Sisters	Chekhov
Good and Evil	Buber
Heart of Darkness	Conrad

Films

Antigone
David and Lisa
Oedipus (from the Humanities Series)
The Seventh Seal
The Magician
The Prisoner
The War Game

Field Trips

The House of Atreus	Guthrie Theatre

Supplementary Materials

Lysistrata	Aristophanes	(recording)
Oedipus the King		(recording)

Selected poems of E. E. Cummings
Tetelestai
Lyrics of songs by Bob Dylan (selected by students)
Various student-selected rock'n roll records

The overhead, used to project student writing, seemed to work very well. Students wanted to know what their peers thought of their treatment of a similar assignment. The writers felt that they benefited greatly by class criticism.

Records and feature films were not only enriching, but offered a change of pace which was greatly appreciated by the students.

The printed materials themselves were treated to a varied approach. In the case of the Greek Tragedies, it was necessary to give students background of Greek drama and mythology. Similar background was necessary for the works of Shakespeare and Chekhov. Basically, however, it was the ideas that were discussed. We were primarily concerned with each work as it related to man's search for community, his struggle to communicate with others and his attempt to identify himself. The films, David and Lisa and The Seventh Seal worked well into this objective.

Since the question of ethics, either moral or religious or both, was often paramount, the discussions frequently turned to this topic. We did not inhibit discussion by declaring certain subjects "untouchable" whether religious, racial, or moral.

One suggestion is that a few "lighter" selections might be added to the course to keep the interest of the participants from lagging. Also in another year we would certainly schedule more feature films, as they opened many avenues to lively discussion.

A further suggestion is that one or two selections which clearly support religion be added to the course. The very articulate authors of several of our texts attacked religion, and some equally articulate authors who support religion might help the confused student sort out some of his questions. It is certainly not the purpose of this course to alter a student's religious faith, but if it can help him to better understand what he believes and why others do not believe it, he can leave the course a more conscious individual with a stronger faith than he had when he came.

IV. STRUCTURE

The arrangement of the class into a close and intimate circle with teachers and students who were free to change places every day seemed to work well. We attempted, as teachers, to turn the class over to the students. A few students seemed delighted to ignore us as teachers and accepted us as persons who would listen critically to their ideas and opinions, with respect and understanding. These few students seemed to understand that some questions could not be answered. But a larger part of the class seemed to feel that only the teacher could have the right questions and the right answers. We spent much time trying to dispell that assumption.

We discovered very early that a few very bright students, who discussed freely, caused some equally bright, but uncertain students to become quite inhibited. This was, for the most part, remedied by dividing the "talkers" from the "non-talkers" with a teacher in each section. In this situation, discussion became much more satisfactory. Most of the "non-talkers", upon inquiry, stated that they were not expected to discuss during the regular school year. Later in the summer, the division into two groups included "non-talkers" and "talkers" in each group. On returning to the large group, a few of the quiet ones began to "open up". Many of those students who did not discuss, came to accept the motto of our class: that there is no authority here, the emphasis is on "thinking for oneself".

V. TECHNIQUES

The teachers tried to keep lectures at a minimum and worked whatever material that might have the complection of lecture into the discussion as we examined a particular work. For example, during the discussion of Oedipus we were able to bring in the Greek ideas of tragedy, fate, hope, etc. We encouraged independent study but there were no takers. This is understandable because the very nature of the course placed such a great load of reading material on the participants that they needed a great deal of time simply to keep up with the reading. However, individual conferences seemed to be very desirable. Both the student and teacher were free of many restrictions that are present under ordinary classroom conditions. It seems on a one-to-one basis, the teacher could more easily encourage and stimulate the student to broader and more thoughtful reading, thinking, writing, and possibly, living.

VI. TEACHER PREPARATION

In order to teach a course of this nature, a teacher needs a background of critical analysis of literature and drama. In addition, it was essential for this course that he possess a background in Greek drama and mythology. In another institute and another year, this would depend on the course of study. It would also seem essential that the teacher be flexible in his techniques and willing to accept his students as rational and distinctly individual human beings with the right and, indeed, the responsibility to assert themselves. While the regular-year teacher can survive without this last characteristic, the teacher in an institute for talented youth could not.

VII. IMPLICATIONS

The course, Man's Search for Community, could well be adapted to regular classroom use. The impediments are standard ones: budget, squeamish parents, large class size, wide ability range, puritanical administrators. On first consideration, homogeneously grouped classes of able students would seem best suited for this course, but it could be worked in readily in a non-grouped program where the teacher does his own in-class grouping. Four or five small groups would perhaps work best.

The teacher might have to use his ingenuity to get copies of enough books to make the course practicable. Also he would have to use his own discretion in

the selection or omission of such texts as American Dream or Who's Afraid of Virginia Woolf, or perhaps even Death of a Salesman. Usually the materials would differ greatly from group to group within the teacher's class.

Unless students are permitted to contribute to a film fund, or unless the administration is very benevolent in the film budget, the feature films would be unavailable since Coronet usually does not offer suitable substitutes. Without the feature films, much that is valuable in this course would be lost.

VIII. BIBLIOGRAPHY

Student Materials

Aeschylus, The Orestes Plays, The New American Library
Albee, Edward, The American Dream, The New American Library
Albee, Edward, The Zoo Story, The New American Library
Buber, Martin, Good and Evil, Charles Scribner's Sons
Camus, Albert, The Myth of Sisyphus, Random House
Chekhov, Anton, The Three Sisters, The Hearst Corporation
Fromm, Erich, The Art of Loving, Harper & Row
Hoffer, Eric, The True Believer, Harper & Row
Miller, Arthur, The Crucible, The Viking Press
Miller, Arthur, Death of a Salesman, The Viking Press
O'Connor, Edwin, The Edge of Sadness, Little, Brown & Company
Shakespeare, William, King Lear, Bantam Books
Sophocles, The Oedipus Plays, The New American Library
Waugh, Evelyn, The Loved One, Dell
Weiss, Peter, Marat/Sade, Pocket Books

Films

Antigone
David and Lisa
The Oedipus Series (Humanities)
The Magician
The Prisoner
The Seventh Seal
The War Game

Recordings

Lysistrata
Marat/Sade
Oedipus

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LITERATURE OF PROTEST

I. OVERVIEW

During the course of the six week summer session, fifteen genuinely talented students, along with a master teacher and an assistant teacher, examined the theme of protest through the study of some forty pieces of literature including poetry, plays, novels, and essays. No short stories were included in the course.

We determined on the first day of the course that the word literature, for us, would mean "anything read." That definition was followed throughout the course. We also determined that the course was a literature course; and while we were interested in the movements that either resulted from the protest, or conversely prompted protest movements, our major interest was literature. In short, at no time did we delude ourselves that the course was in sociology, anthropology, or any of the social sciences.

We examined the nature of protest in both classical works and in modern works to ascertain the major ideas which recur in protest movements and the forms in which protest literature is most frequently embodied.

II. PURPOSES

The purpose of the course, as is true of any literature course, was to learn to read clearly and for understanding. It is especially important, in reading literature which is intent on influencing the reader to a particular point of view, to read critically. It was therefore incumbent on the teacher to take an opposing point of view in the discussions; the objective, of course, being to encourage the students to approach all of their reading with questions. Many of the materials we read were forms of fiction and many times were presented in a highly emotional style. It was particularly necessary to maintain balance in such reading, all the while, of course, attempting to see through the author's eye. The very nature of protest literature enables the reader to see things from a new point of view.

Many young people today have the feeling that protest is a special province of the young; many young people feel that only the young care enough to carry

through a real protest; many young people also feel that only the young are sensitive enough to care about the future of civilization. One should not necessarily find fault with that attitude, but he feels a responsibility to point out that people of many ages throughout the history of mankind have cared enough to protest against many kinds of real, or supposed, injustices.

We hoped to help students become acquainted with some of the works that have had a marked effect on people. A major problem was not merely finding literature that contained protest, but to select notable examples of protest of many kinds from many eras.

The course was experimental only to the extent that it examined a particular topic contrasted with the usual literature course which aims at a chronological study of a country's literature, or which studies literary types such as short story, poetry, novel, etc. It became apparent during the course of the program that this approach to literature is perhaps superior to the usual one, since we examined, among other things, the author's reasons for choosing a particular form, and thus, in effect, studied literary types from an inductive approach rather than from the often used prescriptive approach.

III. MATERIALS AND EQUIPMENT

The material for the course was books. All were paper-back books. A complete bibliography will be found at the end of this report. (The price of each book is also indicated.) We also used three films, which of course are optional. Two of them provided background on the renaissance period ("I, Leonardo Da Vinci" and "Luther"). The films were excellent. An understanding of the period which produced Luther and the Reformation was necessary for any understanding of Luther's "Ninety-Five Theses." We also used the film "The Loved One" along with study of the Evelyn Waugh novel.

We also used a great deal of current protest literature concerning the Viet Nam war, along with some materials protesting the use of public monies to provide transportation for pupils in private schools. All of these materials were free. I have not listed the specific pieces used since they are of the moment and are easily obtainable. This ephemeral material, incidentally, provoked some of the best

discussions, particularly on approaches and literary styles - and prejudices of authors.

IV. STRUCTURE OF COURSE

The course in protest literature could be approached from many directions. We tended to consider the materials in a chronological sequence, beginning with "Antigone" (which, by the way, does not really qualify as a piece of protest literature) and going on to Luther, Swift, "The Declaration of Independence," Karl Marx, Frank Wedekind, Bertrand Russell, Mark Twain, and so to the twentieth century. In those offerings from the twentieth century, we were more concerned with related subjects, as protest of the Negro in Wright and Baldwin's works. The original intent had been also to structure the twentieth century materials in chronological sequence; however, the materials (since some of the books were not immediately available) did not arrive in that sequence, and a shift was made. Along with this reason, some of the materials for the course were unavailable at all, and some subsequent orders were made as the course progressed.

I am not at all convinced that either approach used is more or less effective than some other approach might be. For example, it just might be worthwhile to consider modern writings first, and then to take a look at something from the past. Or, perhaps one might consider grouping a number of satires, or plays, or novels, concerning any and all kinds of protests - although I would think long on that approach since a desirable variety would be lost, particularly if one read a great deal of satire, for example. In any event, I believe good students reading good literature will undoubtedly respond well to any organized program.

V. DOMINANT TECHNIQUES AND MODES

The teacher in a course such as this acts rather as a moderator, a director of conversational traffic. Since the reading was, with the exception of some plays, done outside of class, there was ample time for discussion of the readings. The discussion usually followed a pattern in which the ideas of the author were discussed first, followed by a discussion of the author's approach. We found as the course progressed that the students are attracted to satire, that they loved to emulate it (they all tried their hands at writing satire of their own), but

that ultimately they are really not moved by satire. The pupils were impressed by any dramatic presentation, most notably in novels and to a lesser degree in plays.

We tried reading plays in two ways: some we read outside of class and then simply discussed them; others we read in class with the students as actors. The latter method was by far the more successful.

After the reading of a play, the pupils were formed into three groups of five each, in which they considered a number of assigned questions. The results were in all cases excellent. In the case of "Spring's Awakening," by Wedekind, a decidedly difficult play, the results were astounding.

The teacher's part in the entire process was, of course, to direct the discussion and to provoke the pupils to question all ideas. If there was a unifying concern to the course, it was critical reading.

I believe that perhaps more group work might be tried (a technique which all too often fails lamentably in a regular classroom situation). The pupils were left more or less on their own in discussion groups and followed lines of valuable questioning that might never be aired in a total-class discussion directed by a teacher.

VI. TEACHER PREPARATION AND REOUIREMENTS

Aside from the obvious requisite of a wide background in literature, a rather thorough knowledge of history and, to a lesser degree, of political philosophy, would be necessary. Further, since a great amount of protest deals with religion, an understanding of at least the major religions of the Western World would be essential. One should have a lively interest in the contemporary scene. Suffice it to say that one should be well-read in many areas.

VII. IMPLICATIONS FOR SCHOOL PROGRAMS

Perhaps the major conviction with which I come away from this summer school is that grouping by ability is not only valid but totally desirable. Teachers and students are able to examine pieces of literature at a depth that is impossible

in heterogenous grouping. If it is true that the school exists for the student and not the student for the school, then surely one must aim for a program which is of most value for the student. The type of program pursued in the literature of protest assumes a high level of reading comprehension and a rather broad background in literature. It also assumes an interest in learning for the sake of learning; an interest in getting to know oneself and one's society better. Finally, as was stated earlier, the particular pieces of literature studied are not in and of themselves the course. Another person choosing the selections for the course might well have chosen differently. The important thing is that the pupils were given an opportunity to examine carefully, with their intellectual peers, a certain number of ideas and writing techniques. The result that one aims for is not necessarily that the pupil become an expert in the literature of protest, as it were, but that he become a critical reader, that he allow himself to look at problems from a viewpoint other than his own or than the usual one, and that he is able to come to reasoned conclusions, based on a disciplined intellectual effort.

VIII. BIBLIOGRAPHY FOR STUDENTS

Baldwin, James. The Fire Next Time. Dell (50¢).

Brecht, Bertolt. "The Measures Taken," The Modern Theatre Vol.6, ed. by Eric Bentley, A Doubleday Anchor Book ($1.45).

_____. "Mother Courage and Her Children," Classics of the Modern Theatre. ed. by Alvin B. Kernan, Harcourt, Brace and World.

"Declaration of Independence."

Garson, Barbara. MacBird. Grove Press (75¢).

Golding, William. Lord of the Flies. Capricorn Books ($1.25).

Hoffer, Eric. The True Believer. A Mentor Book (60¢).

Joyce, James. A Portrait of the Artist as a Young Man. Compass Books ($1.25).

Lewis, Sinclair. Babbitt. Signet Classics (95¢).

Luther, Martin. Luther's Ninety-Five Theses. Concordia Publ. House (35¢).

Marx, Karl and Engles, Friedrich. The Communist Manifesto. Washington Square Press (45¢).

Rand, Ayn. Anthem. Signet (60¢).

Russell, Bertrand. Unpopular Essays. Simon & Shuster ($1.25).

Salinger, J. D. The Catcher in the Rye. Bantam Books (75¢).

Sartre, Jean-Paul. No Exit from No Exit and Three Other Plays. Vintage Books ($1.45).

Sinclair, Upton. The Jungle. A Signet Classic (60¢).

Sophocles. Antigone from The Oedipus Plays of Sophocles. Mentor Classic (75¢).

Swift, Jonathan. Gullivers Travels and Other Writings. Bantam Classic (75¢). (We used the following selections: "The Abolishing of Christianity in England," "The Bickerstaff Papers," and "A Modest Proposal")

Twain, Mark. Letters from the Earth. ed. by Bernard DeVoto, Crest Books (60¢). (We read the following selections: "Letters from the Earth," "Letter to the Earth," "Official Report to the I.S.A.S.," "The Gorky Incident," "Something about Repentence," and "From an Unfinished Burlesque on Books of Etiquette").

Waugh, Evelyn. The Loved One. Dell (50¢).

Wedekind, Frank. Spring's Awakening from The Modern Theatre Vol. 6. ed. by Eric Bentley, Doubleday Anchor Book ($1.45).

Wright, Richard. Native Son. A Perennial Classic (75¢).

Wylie, Philip. Generation of Vipers. Pocket Books Inc. (75¢).

(In addition to the above selections, we also read a number of pamphlets concerning the Viet Nam conflict and the controversy on public support for bus service for private school pupils. We also read: "Men of England" by Shelly, "Song of the Shirt" by Hood, a selection from "On the Nature of Things" by Lucretius, and a number of poems of Wilfred Owen. All of the poems are available in anthologies.)

SUPPLEMENTARY BIBLIOGRAPHY

(The following selections were planned and requested for the summer course, but were either unavailable in paper-back, or were unavailable on short notice)

Cummings, E. E. The Enormous Room.

Ginsberg, Alan. Collected Poems.

Kafka, Franz. The Trial.

O'Neill, Eugene. The Hairy Ape.

Sartre, Jean-Paul. Nausea.

Steffens, Lincoln. The Shame of the City.

Terry, Megan. The Viet-Rock.